I: Raswan T-3 (1913-35) 1947 MD4 Rwala MD4

584 shall never be at peace until the slender blossom bends before the storm of my love," he said.

A few hours later Tuĕma came. Her friend had given her the good news of her lover's return.

[492] She appeared over the brow of a hill. Then she drew rein and leapt from her sorrel, drawing the halter between its forelegs and tying it over the left hock; thus the mare was free to graze, but could not run away.

Tuĕma walked toward us with the grace of a fawn and we went to meet her. She put her arms around Faris's neck and said tenderly: "O thou, my life." And he replied: "O thou, my faith." Then we sat down together on the hill-top.

584, 431 Tuĕma cast her eyes about and asked with a mischievous laugh: "Where is my bunch of wild flowers? My big beautiful bouquet?"

"Thy bunch of flowers?"

"Yes, and the silver anklets?"

Faris put on an air of importance and jingled the trinkets which he had in his pocket. Tuĕma then gave him a look of surprise and, jumping up, reached for the hand which he had thrust into his pocket; but with the other he held her arm fast and said: "Thou must shut thy eyes and not open them until I have kissed them."

[301] She did as he bade her. Then he drew from his pocket the silver bangles which he had procured in Jauf and slipped them on Tuĕma's ankles. She begged and begged to be allowed at least one look at the gift. "Not yet," cried Faris; "first I must deck thee with the flowers of the desert, the imperishable ones."

One by one the enamoured youth unloosed the ends

2:Musil S-4,5 (no date) 1928 MD4 Rwala MD4

292 cloth is known in the trade as *ǧôḫ mâhûd*, common cloth as *ǧôḫ ḫafîf*. *Mazâwi* is a silk caftan worn by wealthy women over the dress, *ṯowb*. It has narrow sleeves and covers the arms down to the wrists.

301 Almost every Rwala woman goes barefoot, but all possess some jewelry. Around the neck they wear a *maḫnaḳa*, or necklace of red coral; on the breast a *želâde*, or pendant of glass pearls; on the elbows small black glass rings, *na'âzed*; on the wrists similar trinkets, *sbat*; above the ankles small glass or copper rings, *ḫǧûl*; in the ears copper rings, *turkijje*; on the fingers rings, *ftâḫ*; and sometimes in the right nostril a copper ring, *zmâm*. The women dearly love this cheap jewelry; they save up camel's hair for a long time and often steal grain in order to buy it.

292 The wealthier women wrap, *jetalaffa'en*, their heads in a covering called *šumbar*. This is a red shawl 42 centimeters wide by 3.2 meters long. They dye it black, leaving only about six centimeters as red stripes at both ends. Next they cut the shawl lengthways down the middle and sew both parts together in such a way that a covering is formed 84 centimeters wide and 1.6 meters long. If they want to wrap their heads in this shawl, *jetalaffa'en beh*, they lay one lappet on their left shoulder, stretch the shawl over the head, throw the other lappet from the right under the chin, and cover with it the lappet on the left shoulder. Then they fasten the shawl with a folded kerchief to the forehead and skull, pull both lappets up the back, and tuck up the shawl in the front till it covers the chin. Young girls like to wear both the *maḳrûna*, or large kerchief, and the *šumbar*. Both lappets of the *maḳrûna* hang loosely down the breast, while the *šumbar* is crossed under the chin. If a girl who is fond of dress, *bint ṣawjâna*, owns a *maḳrûna* only, she will not tie it to her head with the *mindîl*, dark cotton kerchief, but prefers it to fall down a little, as then her tresses can be seen to advantage.

302 Every woman likes to dye her palms and nails, and if she be old also her hair, with yellow henna, either of the Egyptian variety, *maṣrijje*, or of a variety brought from Mecca, *makkâwijje*; the latter is the better.

302 826 Both the youths and girls are fond of dyeing their eyelids black with *koḥl*, collyrium or antimony powder, using a small sharp knife, *mirwad*, in this operation. Moistening the *mir-*

2:Musil S-4,5 (no date)1928 MD4 Rwala MD4

16. Thou wilt comfort me whose love is ivory white
And who am still in torment, as those who appoint my
road oppress me.

This poem was composed by Čen'ân âl Ṭajjâr and was recited to me by Prince an-Nûri.

Verse 1. *'Afaṣ*, the gallnut, and *zâǧ*, green vitriol (or copperas), powdered, are used to make ink. *Sǧile* is a sheet of paper. *Ziž* means dyed, blackened, covered with writing. 2. *Ḳâf* is a verse or a poem. *Swâhiǧ* are the torments of the soul, excitement, a passionate outburst. 3. The poet used to speed to his beloved, who dwelt far from his camp; therefore he had to sleep in the desert, often beside his she-camel which knelt, *mabrak*, over a snake hole, *ṯâǧ*. *Ṯenâje* are the four lower and four upper incisors. *Ṛamâliǧ* means "perpetually moving or dreaming with the eyes half closed." Fair women are fickle in love and changeable, which causes the lover much anxiety. 4. *Mḳejṣ* or *meḳiṣ* are midsummer camping grounds. Ğaw Fertež lies southwest of Ḥâjel. *Ṣarâhiǧ* (for *ṣahârîǧ*) are deep rifts in a rock, with narrow openings where the rain water keeps fresh for a long time. 5. *Ḥunṭa* is another name for wheat, *ḳamḥ*. The beloved maiden is evidently the daughter of a well-to-do Bedouin, as she can eat wheat-flour bread baked in the shape of thin cakes on a *sâǧ*, iron sheet about forty centimeters in diameter. The milk of young white she-camels is said to taste the best. 6. *Flâǧ*, or *felǧ*, for *ṯelǧ*, means snow or ice. *Šuḏḏab* are small pieces of dry *ṛaṣa* wood, from which the bark has been peeled off; they are of a glistening whiteness; *šâḏeb* (pl., *šuḏḏab*) is equivalent to *bejaṣ* (pl., *biṣ*), meaning "white." 7. *Ṭe'es* is a conical sand drift. Its sides have gentle slopes, are very soft, and when sprinkled by light rain, *wudâǧ*, shine with a peculiar pink glitter. The *šîžân*, calves, are round and plump, like the *darârîǧ* or rollers used for letting down the rope with the dip bucket. This roller rotates in holes in two posts which are set in the ground and with the roller form a triangle. 8. *Tensef*, she lets down, is said of a woman who undoes her combed or plaited hair, allowing it to fall down her back. *Dâǧ* means, properly, the separate tresses of the combed hair; *demâliǧ* those already braided. 9. The small rings worn above the ankles are usually of glass, but the wealthier women have them made of copper or even of silver, ornamented with fine chains from which hang tiny bells. These

2:Musil S-4, 5 (no date) 1928 MD4 Rwala MD4

[301] 539 831 trinkets knock together at each motion of the wearer, the chains rattle, the bells jingle, and the sounds thus produced remind the poet of an approaching or departing procession of pilgrims riding on camels covered with ornaments and bells. *Dwâliž* are slender shins above the ankles, which allow the [481] rings to move around freely. 10. A fine firm step finds much praise with the Rwala. Every herd of gazelles has its own leader, usually an old animal which walks a few steps in advance of the others with a firm but prudent step, looks both forward and sideways, catches every scent, and is always ready to flee, should a suspicious object come into view. *Ḥadâlîž* signifies expressive, lively eyes or persons. 12. *Riḥâne* is sweet basil or other scented plants thriving especially at the edges of water holes in the channels where rain water remains for a long while. Before this water reaches the putrid stage it is pure and clear, and during that time the *riḥâne* grows luxuriantly, its juicy twigs, *razzât al-roṣûn*, rising and falling with the slightest breeze. 13. The fingers of the poet's sweetheart are so small and beautiful that he calls them all little fingers. 14. The name of the maiden is not easy to ascertain. 16. *Al-menâhîǧ* are men who repair the roads and thus enable the laden camels to move along easily. Here the maiden's kin is meant, who refuse to permit the poet, a member of another tribe, to marry her.

1. *Bint eben lîfa w-al-mšaḳḳa ḥalîfa*
   abči laṭîfa ḥâl min dûnaha-l-lâl
2. *lejtah radîfa foug warč al-ʿasîfa*
   aladd w-ahla min mrâdafk jâ ḥâl
3. *lejtak fedâha w-ashanak bedwâha*
   w-abîʿ belâm al-ḥebajjeb mijjet ḥâl
4. *šifetah bsarḥa wa-mtalaʾ-l-ḳalb farḥa*
   min kubr ǧarḥa mâ žuwît ankol al-hâl
5. *šifetah bekîše tenḳoz al-ʿančerîše*
   w-lâ-rîd ʿîše illa rîžah elja sâl
6. *lâbesat al-mezâwi zâwi ar-rûḥ zâwi*
   ḥasaʾ-l-fedâwi mâ jiǧîb ṭîb al-afʿâl
7. *ǧîtah bʿašwa mizneten taw našwa*
   alli mṭarha zerʿ ḳalbi minneh ṭâl
8. *ǧîtah telumma râḥ ḳalbi jehummah*
   w-jaʿan abû-mmah mâ tesammih čattâl

2:Musil S-4,5 (no date)1928 MD4 Rwala MD4

8. The bridge of her nose glistens like the blade of an Indian sword;
   To pearls and corals her teeth I compare.
9. Oh, her spittle! Like viper-wine it is used,
   For it heals one bitten by a snake as soon as he drinks of it.
10. Oh, the neck of my darling! like that of a gazelle
    Or the white antelope which men hunt on horseback.
11. Her breasts are adorned by tattooing with gems precious and costly.
    Which neither the wealth of Persia nor of Syria could buy.
12. Her breasts, they are apples, — alas, for my loss that has bereft me of reason! —
    A china cup set on a tray.
13. Her arms glisten as a silver pot,
    And her little finger is a burnished gold stick.
14. How slender is she! I think not she has yet born children.
    To a sprig of wild cherry I liken her, as it sways in the air.
15. O ye who hear this voice, have mercy on me!
    O Moslems! will you not pity one dead?
16. Bring here my mistress, set her before me
    And on my breast lay her when I die.
17. Oh, may he who reviles me have no kin,
    Or become a captive seized by unbelievers.

The poet was Nimr eben 'Adwân; the reciter, Ğwâd al-'Âni. The poet sits on a steep stone pile, laments, and describes the beauty of his dead sweetheart, with whom he wishes to be buried. Verse 1. *Ḥorr šemâli* is a camel recognized as pure-blooded by the tribes camping in al-Belḳa' and the Ḥawrân districts, whereas the tribes living farther east and south deny this, declaring it is by no means certain that both of its parents were thoroughbreds. 3. *Riğm* is an artificial pile of stones. Such piles are usually found on the most prominent hills and serve as shelters for the watchers or spies, who, lying down at their post, may observe the whole country around. *Ṣadir* is a hollow in a channel where the rain water remains even when the stream had dried up. 5. *Ṣalab* is a feather from the hips of an ostrich, used as an ornament or bouquet. 9. *Dâbb* is any poisonous snake of some length; short ones are known as *efê'i*. 11. The breasts are often covered with tattooed patterns in imitation of various jewels.

831+
539x

1. *Lêk teṣfeẓ zamlana jowm jîlarrê*
rûḥ min mojj al-baḥar dawḥ heǰâni
2. *la'all mâ teṣfeẓ ḥaṭṭât al-medarrê*
min fowḳ mâ tekṣom 'aḍûd al-'anâni
3. *lâ wa' ḥasâjef ḥebbeti jowm afarrê*
jowm az-zmejjem ḥûrê beẓ-ẓemâni.

1. Why dost thou strike our pack camels when they come near the water trough?
Water them with the water from the basin [coaxing them with the words:] *dawḥ!* my white one.
2. Thou wouldst better strike an armed man,
While thou sattest in the saddle, than kick the shoulder blades where the bridle rests.
3. Alas, woe is me! I regret the kisses at the time when I loosened my hair
And when my darling drank from my teeth.

Verse 1. *Al-baḥar* is a leather trough resembling a deep basin and fastened to wooden legs. It serves for watering camels, who are coaxed with the sounds *dawḥ! dawḥ!* and *ati! ati!* 2. The maiden doubts if her lover would strike his mailed foe with the same courage; she thinks he would kick or press, *tekṣom*, with his left foot the upper part of the left foreleg of his camel, thus forcing him to run away. 3. *Az-zmejjem* means a small ring hung at the left side of the nostril, in this instance an ungrateful lover.

[301]

1. *Šallejteni jâ-l-ṛazi ḥella*
ḥali ba'idîn w-ana ḥâfi
2. *ar-riǰel mâ tadni al-mella*
w-ana 'ala-l-ḥarr waḳḳâfi
3. *aḳfejt jâ râčeb aṣ-ṣella*
w-ana 'ala darbeṭ naḳḳâfi
4. *'ajnen terčîč lel-ṛalla*
ḥalben terâǰîč lil-ḥâfi
5. *jâ-l-bîṣ mâ-uten 'ala mella.*
ḥâda tharraǰennek w-ḍa lâfi.

1. Far out hast thou enticed me, O beloved one!
Far live my kin, and bare are my feet.
2. The foot cannot touch the red-hot soil,
And yet motionless I stand in the heat.

2:Musil S-4, 5 (no date)1928 MD4 Rwala MD4

territory for at least one month of grazing. There they live in small tents, many even in the open; they cook their own meals or let one woman or a female slave do the cooking for several tents, and they always camp in the midst of their herds, ready for defense by day or night. The women and girls who have accompanied them soon tire of this mode of life, as is expressed in our song.

Bujût al-ʿezz are the complete tents required by the social standing of the kin. owning them. *Ġâlow* means "they disappeared from this territory"; *enǧâl al-ṛejm*, "the fog vanished, dissolved."

Jâ rabbi jâ mâli
ʿaṭni faṛa bâli
fowḳ awṛaḥen ʿâli
maʿ waseṭ ḥijjâni
w-ǧowzen ʿala bâli
wa-zmejjem ḥamrâni.

O Lord! O my all!
Give me a clear mind,
(Grant) that I may ride a tall white camel
In the midst of my kin.
A husband give me to my taste
And a nose ring of gold.

Faṛa bâli is a clear mind, a good conscience, a free spirit oppressed by nothing. It is the wish of every girl or woman to ride on the march in a fancy litter on a pure white camel. Animals of this hue are the pride of both the tribe and the family, the red ornaments hung about them being especially conspicuous. In the midst of her kinsfolk the girl is absolutely safe. The nose ring is now worn by only a few Rwala women.

Jâ râčeben ḥumejlaʿ
râʿîḥ mâ jûmi ʿaṣâḥ
jâ min ḏakar ṣwejḥebi
jâ dâjereh jâ min laḳâḥ
erʿeh maʿ ḏwejden ʿazîb
wa-mzerfelen jamm al-felaʾ
waʾ lâ laḳejt illa-l-ḥala
w-aḏ-ḏîb ǧellâni ʿawâḥ.

539* him who grants a safe asylum to one imperiled by a blood feud or in battle, or to those who are persecuted.

Lâ tâḫedî alli šarad jâ ḥâjibe
w-al-mesč w-ar-rejḥân bedwâjibeh.

Wed not him who cowardly fled, O maiden who loves a coward,
Even if his braids were scented with musk and other perfumes!

Ḥâjeb is a man who returned without booty. Such a one brings no luck, for he is predestined to evil, *fâleh šên*. He who runs away from fear deserves no booty, and the maiden who loves him is in danger of forfeiting all good fortune and is, also, a *ḥájibe*. The messenger bringing the first report that the raiders are returning is pressed with questions: "A raid with or without booty? *al-ġazw ḥâjeb walla' ġâjeb.*" Many young men plait their hair in the female style into *ḏwâjeb* and then scent it with musk and other perfumes.

[302]

Râ'anê jâ-bu zmejjen râ'anê
ḥatta tšûf muṭâ'anê
jâ-bu zmejjem lâwîteh
čejf an-neḏel mhâwîteh.

Look at me, thou with a nose ring;
Behold how I fight!
O thou with a nose ring which thou squeezest!
How couldst thou fall in love with a coward?

[301]

Zmejjem is a brass or silver ring, about one or two centimeters in diameter, worn in the left nostril. *Muṭâ'anê*, properly *muṭâ'ani*, means a contest with spears, a contest in general. *Lâwiteh* or *lâwajteh*: she kept pressing the ends of the ring together to prevent it from falling out of the nostril.

Jâ šowk jâ zejn al-meḏâre'
jâ 'awd rejḥânen raǧûḥ
en mâ ḥamajna lak meḏâre'
w-allâh 'an ad-dire narûḥ.

O sweetheart! O thou with fair elbows!
O fragrant flower stalk to all sides inclining!
Know that if we hold not the watering places,
By Allâh! we shall move from our territory.

2:Musil S-4, 5 (no date)1928 MD4 Rwala MD4

One in that condition cannot be frightened. The fatter a camel, the more spirited and nervous it is. *Muṭrašâni* is a camel used mostly on shorter journeys. 2. Muḥammad eben Smejr lost his honor, therefore he should lose his beard too. To shave a man's beard is the greatest punishment among the Rwala. *Ehšâa* or *ḥašâni* is a razor used in shaving, *jehasscaû*. 4. Ṭwîl al-Felǧ, the High Mountain Covered With Snow, here means Hermon, inhabited chiefly by the Druses. 5. *Zahhâd, 'ajjâf*, or *za'lân min ṭoll* are men who cannot show their hatred. *Al-man'* means pardoning an enemy who yields. The pardoned enemy, *mani'*, may remain in the tent until he has an opportunity to return home. Muḥammad and Ḥasan Pasha, the commander of the Turkish soldiers, declared that every Rwejli — even if he had yielded — should be slain. 6. The *awlâd meǧles* were members of the Ša'lân reigning kin. They with their servants and slaves were the first to attack the Ešâǧe'a, Muḥammad's allies, whose war cry was: "*Râ' al-ǧeḍ'a aaubeu me'ǧel*; O protector of Ǧeḍ'a, I am Eben Me'ǧel!" 8. *Suâd* denotes a definite course. *Mâ bcha suâd* means either that the Ešâǧe'a were compelled to change their direction or that their counter attack did not meet with success. Eben Ḥaǧǧâǧ and Ḥamâmde are kins of the Weld 'Ali, subject to Muḥammad eben Smejr. 9. Awlâd Ǧam'ân was the name given to Da'mân, Nṣejr, and Šlâš, the three heroes of the Ša'lân kin. The Kurdish volunteers wore red waistcoats and red tunics. 10. *Maḳrûra* is a rifle of the original make, not an imitation. *Ṣoub beṣmâd*, direction to the goal; *ṣâmed ṣoub* signifies a marksman who hits his target, *mâ jihṭi*. 13. *Mouteh ḥakîk*: as if a sacrifice, *ḥakîku*, had been brought for him; his death is atoned for. In the opinion of the Rwala fallen warriors are allotted wide pastures in Paradise by Allâh. 14. *Ṭurṭumâni* is a derisive name for the Turks, Turcomans, and Kurds, whose languages the Rwala do not understand. 17. Aš-Šejḫ Aḥu Dinja alludes to Nâjef aḥu Dinja, the first of the Ša'lân family to rule the Rwala. 18. The camels of the attacking Rwala were so spirited that they neighed as if rutting and dashed at the enemies as if they were camels for whom they were craving. Sbejbeḫ was the commander of the regular cavalry. 19. 'Aǧel al-Jâḳîn, an officer subordinate to Sbejbeḫ, wanted to ambush the camels carrying grain and other foodstuffs to the Rwala before their return to the inner desert. A horse usually has two halters, one without a bridle, which holds the rope for